

# CHAPTER I

## BACKGROUND

### 1.1 Background

Charles Rosen, a pianist, and music theorist who published the book “The Romantic Generation,” wrote the concept about “Romantic Fragments.” Furthermore, he claimed the concept of “Romantic Fragments” by describing in seven musical elements: open and closed; words and music; the emancipation of musical language; experimental endings and cyclical forms; ruins and disorders; quotations and memories; and absence, the suppressed melody. Rosen (1995) states that the first movement of Schumann's *Fantasy in C major*, Op. 17, originally titled “Ruins” in manuscript is the triumph of the musical Fragment because Schumann felt that this movement was the most powerful manifestation of his genius.<sup>1</sup>

Schumann's *Fantasy in C major*, Op. 17, was composed in June, 1836. He wrote the first movement of the *Fantasie* entitled ‘Ruins’. Schumann described the first movement of the *Fantasie* as ‘a deep lament’ for Clara; it was composed when they were completely separated, and unable to take comfort even from an occasional exchange of letter.<sup>2</sup> This first movement entitled ‘Ruins’ were intended to publish as Op. 16a and later on in September, Schumann as an admirer of Beethoven, had the idea to use this composition as part of a work to raise funds for the Beethoven monument.<sup>3</sup> Schumann composed two more movements and it was finished by the

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<sup>1</sup> Rosen, “The Romantic Generation,” (Cambridge: Harvard University Press, 1995), 100.

<sup>2</sup> Marston, *Schumann: Fantasie, op. 17*, (Cambridge: Harvard University Press, 1992), 36.

<sup>3</sup> *Ibid.*, 7.

beginning of December 1836. Schumann tried to interest Kistner in publishing it as ‘Sonata for Beethoven,’ with movements called *Ruinen* (Ruins), *Trophäen* (Trophies), and *Palmen* (Palms).<sup>4</sup> Therefore, the first movement was inspired by Clara and the other two movements are inspired by Beethoven. Moreover, it was published in 1839 with a final title of “*Fantasie in C major, op. 17*” and it was dedicated to Franz Liszt, who had transcribed *An die ferne Geliebte* (To the distant beloved) for piano.<sup>5</sup>

Rosen (1995) also adds that most of the themes in the first movement is based on the quotation, which is the memory of Beethoven’s song cycle *An die ferne Geliebte* (To the distant beloved), but to hear the material, we must wait until the final page of the movement.<sup>6</sup> In this Schumann’s *Fantasy*, Op. 17, the way Schumann makes Beethoven’s melody sound as if it were derived from the new context, just as Schumann’s music could expand naturally to form a fragment of Beethoven. Rosen (1995) states that it is because in Beethoven’s wonderful song cycle, he anticipated many aspects of Schumann’s style, or because the entire movement of Schumann is a preparation and the development of the concluding phrase.<sup>7</sup> Therefore, Rosen (1995) claims that the phrase appears as something remembered even those who have not heard Beethoven’s song cycle. It also means that the quotation from *An die ferne Geliebte* (To the distant beloved) sounds as if Schumann had written it. Rosen (1995) states that when the phrase (quotation from *An die ferne Geliebte*) finally arrives, we recognize it as the source of the material

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<sup>4</sup> Ibid., 8.

<sup>5</sup> Rosen, “The Romantic Generation,” (Cambridge: Harvard University Press, 1995), 101.

<sup>6</sup> Ibid., 101.

<sup>7</sup> Ibid., 103.

that we had already heard, but it appears as a new theme in a new slow tempo, with the first satisfying resolution to a tonic chord of a root position in the third movement of this piece. Therefore, Rosen claims that a memory becomes a fragment, when we are aware that it is as much a sign of the present as of the past.<sup>8</sup>

Moreover, Rosen (1995) states that a perfect “Romantic fragments” are completely balanced and yet unstable: complete in itself, a fragmentary image of the infinite, the return of springtime, the renewal of desire.<sup>9</sup> Therefore, the Romantic Fragment is a closed structure, but its closure is a formality: it may be separated from the rest of the universe, but it implies the existence of what is outside itself not by reference but its instability.<sup>10</sup> The interesting fact about this concept is that there are some opinions that the creator of the Fragment was Friedrich Schlegel, who provided this form of definition. According to Rosen (1995):

*“Schlegel gave the genre a firmer basis, which he felt that the perfection of the classical work was unattainable; in place of classical beauty, modern art had to be satisfied with the “interesting,” a more dynamic concept than the ‘beautiful,’ is necessarily imperfect, and Schlegel’s aesthetics of the fragment justified a new and progressive sense of art.”<sup>11</sup>*

Throughout the literature, an aesthetics of the fragment gradually diffused with a significant influence in the other arts. Schumann was the most outstanding representative of this aesthetic because his favorite readings came from the German writers of the first decade of the 19th century, Jean-Paul, and E. T. A. Hoffmann and Hoffmann was closest to the theory of the early Romantics.<sup>12</sup>

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<sup>8</sup> Ibid., 112.

<sup>9</sup> Ibid., 48.

<sup>10</sup> Ibid., 51.

<sup>11</sup> Ibid., 50.

<sup>12</sup> Ibid., 51.

This research aims to evaluate the application of the romantic fragments described by Charles Rosen in Schumann's *Fantasy in C major*, Op. 17. This research expects to be valuable for researchers to obtain knowledge about Charles Rosen's concept of "Romantic Fragments." The research method used is a qualitative case study method.

## **1.2 Formulation of the Problem**

Based on the problems of this research can be identified as follows:

How the elements of romantic fragments are applied in Schumann's *Fantasy*, Op. 17?

## **1.3 Objective of the Study**

This research aims to evaluate the application of the romantic fragments described by Charles Rosen in Schumann's *Fantasy in C major*, Op. 17. The goal is to help the readers to understand how Rosen described the romantic fragments and how he applied romantic fragments into Schumann's *Fantasy in C major*, Op. 17.

## **1.4 Scope and Limitation**

The scope of this research is that all data will be collected from Charles Rosen's book "The Romantic Generation" and from other researchers to evaluate the application of the romantic fragments described by Charles Rosen in Schumann's *Fantasy in C major*, Op. 17.

## 1.5 Significance of the Study

This research is expected to be useful:

### 1. Theoretical Benefits

a. This research can show how Rosen described the romantic fragments and how he applied romantic fragments into Schumann's *Fantasy in C major*, Op. 17.

b. The results of this study can be a new reference for further research.

### 2. Practical Benefits

Provides an understanding about how Rosen described the romantic fragments and how he applied romantic fragments into Schumann's *Fantasy in C major*, Op. 17.

